



GEMINI G.E.L. AT JONI MOISANT WEYL

Dan Flavin

(to Don Judd, colorist) 1-7
September 12 – October 18, 2008

In 1986 while visiting the Los Angeles artists' workshop, Gemini G.E.L., Dan Flavin explored luminous color fields on a variety of handmade papers. The resulting set of seven prints, entitled *(to Don Judd, colorist) 1-7*, is dedicated to his good friend and fellow artist. It features saturated hues of red, pink, yellow, orange, blue, green, and red-violet, all evocative of the fluorescent colors Flavin utilized throughout his career. **Gemini G.E.L. at Joni Moisant Weyl** is pleased to have a rare full set of *(to Don Judd, colorist) 1-7* on view from September 12 – October 18, 2008. The gallery will also have a Flavin fluorescent light piece dating from 1966-1976 and a posthumously-published set of prints highlighting ten famous Flavin installations from 1963-1995.

Having only briefly explored printmaking in prior years, Flavin came to the Gemini workshop in 1986 without a specific project in mind. After some initial experimentations with other, very different imagery, Flavin began examining the chromatic relationship of unadulterated printing inks on a variety of handmade papers. Flavin was attracted to these beautiful, deckle-edged sheets and looked for colors of inks that would complement the hues of the paper. He selected four different handmade papers, all approximately 30 x 40," and seven vivid inks, all but one of which were used unmixed, straight out of the can.

The printing process used to create the seven editions in the *(to Don Judd, colorist)* set was a first for the Gemini workshop. The prints are essentially lithographs, but are more appropriately described as "relief prints." Unlike a traditional lithograph, the artist did not use a waxy crayon to draw an image on the aluminum lithographic plate. Instead, Gemini printers rolled ink over the plate, covering its surface completely and uniformly. The inked plate was then set down on the lithography press and the handmade paper chosen by Flavin was laid over the plate and printed like a traditional lithograph. The plate used for this process was slightly smaller than the size of the handmade paper, so that a small edge of paper was left unprinted. This exposed edge of paper highlights the relationship Flavin intended between the nuances of the handmade sheet and the ink color.

Installed together as a set, *(to Don Judd, colorist) 1-7* has the powerful radiance that can transform a room in much the same way as Flavin's fluorescent light installations.

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